

# 2nd

## World Summit on the Arts and Culture

Creating Connections: Trends in Government Support for Artistic Creativity

23 – 26 November 2003



Published by **IFACCA**, October 2004  
ISBN: 0-9751640-2-3

**International Federation of Arts Councils and Culture Agencies**

PO Box 788, Strawberry Hills, Sydney, NSW 2012, Australia  
ABN: 19 096 797 330

Tel: **+61 2 9215 9018**

Fax: **+61 2 9215 9111**

**info@ifacca.org**

**www.ifacca.org**

Text: Christopher Madden  
Design: Paul Clark  
Spanish translation: Shamy Perea  
Editing: Jane Silversmith  
Photography: NAC, Singapore

**© IFACCA 2004**

Please feel free to reproduce any part of this report with acknowledgement. IFACCA is interested in hearing from anyone who cites the report. Suggested credit: International Federation of Arts Councils and Culture Agencies, 2004, Creating Connections: Trends in Government Support for Artistic Creativity, Report, Second World Summit on the Arts and Culture, Singapore, 23-26 November 2003, IFACCA, Sydney.

Disclaimer: This report has been prepared by the IFACCA secretariat. Errors, omissions and opinions are the Secretariat's and cannot be attributed to conference speakers, nor to the board or members of IFACCA.

# Report

## 2nd World Summit on the Arts and Culture

Creating Connections: Trends in Government Support for Artistic Creativity  
23-26 November 2003



IFACCA and the National Arts Council of Singapore gratefully acknowledge the generous support of

THE ROCKEFELLER  
FOUNDATION

THE COMMONWEALTH  
FOUNDATION



BRITISH  
COUNCIL



Patrimoine  
canadien Canadian  
Heritage



# Contents

Foreword	1
MONDAY 24 NOVEMBER 2003	
Welcome	2
Global trends: Arts, People and Policy	3
Balancing Objectives in Cultural Policy	5
The Arts, New Technologies and Innovation	7
Alternatives to Grant Making	8
TUESDAY 25 NOVEMBER 2003	
Art, Culture and Development	9
Culture and Development: The Place of the Arts	9
Making the Case for the Arts	11
New Sources of Arts Support	11
WEDNESDAY 26 NOVEMBER 2003	
New Connections to Support the Arts	12
Key Themes and Future Strategies	13
Final Remarks	15
Closing Poem	15
Acknowledgements	16
Appendix: Speakers and Participants	17
<a href="http://www.artsummit.org">www.artsummit.org</a> : A Continuing Resource	20



Founding members of IFACCA at the General Assembly, 23 November 2003

# Foreword



Over 150 leading arts professionals from 45 countries travelled to colourful and cosmopolitan Singapore to attend the Second World Summit on the Arts and Culture in November 2003.

Jointly hosted by the International Federation of Arts Councils and Culture Agencies (IFACCA) and the National Arts Council of Singapore (NAC), the much anticipated Summit provided a strong sense of community and opened new opportunities for cooperation and exchange.

Over three days more than 30 speakers shared their ideas and expertise with honesty and generosity. Participants were able to locate their own experience within a global perspective and share diverse approaches to common problems.

In just three years IFACCA has grown from a concept to a fully incorporated international network with over 60 members in 45 countries and innovative services such as ACORNS, D'Art and FLEx. The vision of delegates at the First World Summit, in Ottawa in 2000, to create an international body has indeed brought exciting new international possibilities.

Preceding the Second World Summit, IFACCA held its inaugural General Assembly – a landmark moment at which Federation members appointed the first board, ratified the Federation's constitution and signed the founding charter.

This report summarises the presentations made at the Summit, drawing out the major points from each session. The full text of each presentation is available on the Summit's website [www.artsummit.org](http://www.artsummit.org). While we have digital recordings of the entire proceedings, we have not transcribed the lively discussions that followed each presentation.

Singapore was an excellent venue for the Second World Summit and the staff of the NAC dedicated themselves to ensuring its success. On behalf of the board and members of IFACCA and the Summit delegates, I thank everyone at the NAC and the IFACCA secretariat for their professionalism and good humour. Thank you also to the major supporters of the Summit: the Rockefeller Foundation, the Commonwealth Foundation, the Asia Europe Foundation, the Department of Canadian Heritage, the British Council and the Singapore Tourism Board for enabling such diverse international participation.

I look forward to seeing you all again at the Third World Summit in NewcastleGateshead, England in June 2006.

**Risto Ruuhonen**  
Chair, IFACCA

The National Arts Council (NAC) was honoured to have had the opportunity to host the Second World Summit on the Arts and Culture in 2003 - a pivotal point for IFACCA, as it marked the installation of the Inaugural Board.

We have benefited from organising this event, as it gave us the opportunity to make a contribution towards the building of an important international platform, and at the same time raise the profile of the arts in Singapore. Our arts community also benefited from the interaction, networking and sharing with the international participants.

NAC is pleased to see the progress made since the Second World Summit through the convergence of arts policy makers from 45 countries. In particular, the establishment of valuable connections, dialogues and pooling of knowledge and resources have been most useful in today's climate of globalisation.

We were also happy to have played a role in the formation of an Asian chapter within the IFACCA network during the Summit. This will enhance the region's contribution to IFACCA and to international exchange.

I hope you will find this document useful as it captures the important points from the discussions we had at the Summit. I would like to thank you for your participation and look forward to renewing the friendships forged in Singapore at the next World Summit.

**Lee Suan Hiang**  
CEO, NAC

# Welcome

Lee Suan Hiang, Chief Executive Officer, National Arts Council, Singapore



Delfin Colomé, ASEF; Ho Kwon Ping, Banyan Tree Group & Lee Suan Hiang, NAC, Singapore.

After welcoming delegates to Singapore and to the Second World Summit, Mr Lee spoke of how globalisation and political and economic uncertainty have changed the climate for arts funding: 'Globalisation, although often viewed as a threat to our local cultures, has provided greater opportunities for cross-cultural exchange, co-operation and networking. It is therefore timely that IFACCA has come of age as an important platform for national arts funding bodies to network, collaborate and engage in meaningful dialogue on global trends and development in the arts.'

Mr Lee noted the importance to Singapore of international connections: 'As a small nation, creating connections has always been crucial for Singapore's survival and well-being.' IFACCA's catch-phrase, The Arts Mean the World to Us, Mr Lee said, 'is a call upon all of us as arts policy makers to look beyond the safe confines of our own backyards to embrace the world. It requires us not just to think globally but to act globally'.

Mr Lee said that the National Arts Council of Singapore was honoured to have been among the fifty-five agencies which voted IFACCA into existence at the first World Summit in Canada three years ago.

'Today, IFACCA has a complement of initiatives and programmes for information exchange, research and resource support that has proved highly beneficial to our work. At this Summit, IFACCA enters an exciting new phase of development with the installation of its new Board. IFACCA has reached another significant milestone.'

*As arts policy makers, we now have to either lead or follow our artists beyond the borders of our nations and communities. This calls for different ways of working.*

(Lee Suan Hiang)

# Global trends: Arts, People & Policy

**Keynote address: Ho Kwon Ping, Chairman, Banyan Tree Group, Singapore**

**Chair: Shirley L Thomson, Chair, Canadian Cultural Property Export Review Board and founding Chair of IFACCA**

**Shirley Thomson** opened the Summit proceedings via video: 'Before introducing today's keynote speaker, I want to say how much I would have liked to be with you for these meetings, in a city whose romantic history is outmatched only by its commanding contemporary presence on the global economic stage. Trade and culture have been intimately linked throughout history, and we are gathered, as arts funders, to explore the ways in which globalisation, by stimulating trade and communication, has also stimulated culture and the arts. Globalisation has brought a vast array of cultural choices to citizens of every country. It has also brought the stimulus of hybridisation to virtually all art forms.

To stimulate something is also to disturb it. In our global world there is no avoiding change. To us, therefore, as arts funders, globalisation brings the challenge of developing and maintaining an infrastructure that can respond productively to change and channel the many cultural cross-currents of our contemporary world into fertile, creative and (in every sense of the word) profitable avenues.

IFACCA was founded to address this challenge. It has been a privilege to serve the organisation as founding Chair in these key and formative years. It has not been an easy privilege. For such a young organisation, IFACCA has already faced and surmounted many obstacles. If we have been able to do so – and we have: I look at ACORNS, D'Art and FLEx, now up and running – if we have been able to accomplish so much, it is above all thanks to the national arts councils, government departments and private foundations that have been persuaded to provide the essential funding. Without this funding, IFACCA's remarkable achievement in forging new and fruitful relationships in cultural administration around the globe would have fallen short. I thank all those who have helped cover the costs. I thank them for recognising that, in the contemporary world; the arts cannot be limited by national borders.

Three years ago, the opening proceedings of the First World Summit in Ottawa were blessed by Elder William Commanda, the spiritual leader of the Algonquin people of the Ottawa Valley, and I think that his blessing must still linger over us. IFACCA was founded by a unanimous vote, and there has been remarkable continuity in participation, as well as growth from all continents, from that Summit to this.

I thank each delegate who has hopes, ideas and plans to share with the rest of us at this Summit. The active commitment of each member state is our organisation's greatest source of strength. We see that strength in the generous commitment with which Singapore has hosted this Summit, and in the participation in our proceedings of so many distinguished Singaporeans.'



**Ho Kwon Ping** opened the debate by asserting that current Western arts funding policies support elitism: 'Many [Western] arts councils espouse the concept of promoting art for art's sake - a euphemism for the tastes of a small clique of artists and critics... At the risk of

sounding either facetious or reactionary (or both), let me list a few of the fashionable dogmas of arts funding:

- avant-garde is good, incomprehensible is better
- to shock is good, to offend is better
- to be chic is good, to be post-chic is better
- to have artistic skills is good, to have an outrageous idea is better
- finally, when in doubt, call something an installation and someone a performance artist.'

Mr Ho argued that this philosophy is being replicated around the world by 'copycat' arts funders: 'In trying to appear sophisticated and progressive - whatever that may mean - some Asian arts councils are emulating the ethos of Western arts agencies and perpetuating the same elitist, intentionally avant-garde approach in their own countries. Such a bias - always implicit rather than articulated - will only nurture artistic imitators, rather than genuine artists who can interpret and integrate the best of contemporary Western art and culture with their own rich cultural heritage.'

One result of this policy replication, Mr Ho contended, is an homogenisation of arts funding policies and programs, and a dislocation of arts funding programs from their local cultures. Mr Ho called for national arts funders to adopt locally 'grounded' policies - policies that promote artistic

creativity from within the traditions of the cultures they target: 'The role of national arts councils in a global age is to celebrate global diversity and enable national communities to benefit from that diversity... Whether high art or popular art, diversity is achieved when artists reach into their heritage and reinterpret, innovate and create new forms which are a continuation of the changing culture of their own society... Arts agencies have a responsibility to nurture and develop art forms which arise from within their own artistic heritage, rather than encourage commendable imitations of Western art.'

'The biggest tension in arts funding today is between the need for arts councils to be ahead of the curve, as it were, and to champion the visionaries of the future rather than reward the successes of the past, but at the same time to remain responsive and responsible to the community which both consumes and funds such endeavours. That is the tension between the intellectual and therefore more elite, and the democratic and therefore more populist, impulse.'

*The danger of globalisation is its tendency to homogenise not only indigenous art movements but also their sponsors, the national arts councils.* (Ho Kwon Ping)

# Balancing Objectives in Cultural Policy

## Panellists:

**Jonathan Katz**, CEO, National Assembly of State Arts Agencies, USA

**Elizabeth Ellis**, Chair, Te Waka Toi, Māori Arts Board, Creative New Zealand

**Stéphane Martin**, Président, Musée du Quai Branly, France,

**Sydney Bartley**, Director of Culture, Ministry of Education, Youth and Culture, Jamaica

**Chair: Risto Ruohonen**, Director, Arts and Cultural Heritage Division of the Ministry of Education, Finland



**Jonathan Katz** provided a strategic framework to assist in choosing between cultural policy objectives. He noted that the political and social environments within which arts policy choices are made are always changing. This change alters the opportunity

costs of policy choices, so that 'if we are to make progress towards our essential value [such as increasing participation in the arts], we will have to change our tactical choices often.' Dr Katz outlined two strategic principles that arts funders in the USA had used 'to guide our choices [to] give us the best chance over time of increasing the resources our nation is willing to invest in the arts':

1) Immerse cultural issues and arts funding in the political process, presenting a case for the arts to as many political factions as possible, instead of arguing that culture should remain an autonomous field, as we argue for the freedom of the press, or as some nations argue for the university or the church - what Dr Katz called 'pan-partisanship'.

2) View the arts community – artists and arts organisations – as a means of providing public benefits to constituents rather than viewing the body politic as a means to support artists and arts institutions.

Dr Katz then reviewed how these principles influence the relationships between decision-makers, values and the capacities of arts agencies.



**Elizabeth Ellis** illustrated strategies and initiatives that Creative New Zealand (CNZ) had developed to address issues of balancing policy objectives for Māori and Pacific arts in New Zealand. Ms Ellis described the multiple objectives of Te Waka

Toi's (Māori Arts Board) funding programs, which include:

- heritage arts
- new work
- indigenous links (with indigenous artists of the Pacific)
- experiencing Māori arts
- *Te Reo* (for promoting the Māori language across art forms).

Ms Ellis described initiatives Te Waka Toi has adopted to meet its various objectives, including:

- Toi iho, the 'Māori-made trademark', which signals both authenticity and good quality in art works
- the iwi (tribal) arts management project, in which CNZ helps tribes plan and implement strategies to develop and maintain their own arts practices and cultural knowledge
- an annual awards night in which Māori artists are celebrated across a variety of award categories
- the Pacific Arts Council, which, among other things, has developed guidelines for intellectual property laws to protect collectively-owned culture and traditional knowledge.

*Whakatauki (proverb): 'Te toi whakairo, ka ihiihi, ka wehiwehi, ka aweawe te ao katoa/Artistic excellence makes the world sit up in wonder.* (Elizabeth Ellis)



**Stéphane Martin** provided a backdrop to the current environment in which France's cultural institutions are operating:

- Cultural spending in France has broadened to benefit more activities.
- New networks have formed between traditionally

separate agents (e.g. between art museums and science museums).

- A gap has developed between the supply of arts and demand for arts, which has led to greater competition for both funding and audiences. The gap has led to a race among institutions for the 'ultra chic' which, Mr Martin suggested, has led to a drop in standards of excellence by cultural institutions.

Mr Martin outlined the circumstances that led to the development of the Musée du Quai Branly. The traditional view in France subjugated non-European and non-classical arts to the status of ethnographic artifacts, i.e. they were viewed as lesser artistic forms to 'fine' Western arts. Establishing a new institution, the Musée du Quai Branly, was seen as a way to break with this tradition: 'The museum's raison d'être is to emphasise the unique expressiveness of artefacts, and to contextualise the cultural life and beliefs behind them. The aim is to acknowledge the genius of these civilisations, in a spirit of revelation, tolerance and exchange.'

Mr Martin outlined some of the policy balancing acts that the Musée has had to tackle, including:

- meeting multiple objectives, for example, cultural, scientific and social objectives
- presenting both historical and contemporary cultures
- celebrating differences and exploring similarities
- conserving works, but displaying them without confining them.

*After years of the infantile or mistrustful prejudice which relegated non-European cultures to the status of curiosities, they will at last have at their disposal a designated area designed to do justice to their depth and subtlety. The Musée du Quai Branly will provide a new perspective on non-Western arts and civilisations, one based on respecting and sharing cultures other than our own.* (Stéphane Martin)



**Sydney Bartley's** presentation provided a daunting list of cultural policy tensions, introduced with a challenge: how do we develop cultural policy for people who have become disenfranchised or disengaged from their culture? He illustrated this question with the example of slavery: 'how will

cultural policy deal with the history of enslaved peoples, who, in the very nature of their enslavement, lost their voice or struggled to maintain their voice?'

The answer, Mr Bartley proposed, is that 'culture and arts policy must be about reclamation of voice, [and about] allowing for cultural expression' and it must be realised through agencies who understand clearly and very succinctly the realities of culturally disenfranchised people. These demands and growing crises in our societies, of people losing the war with economics and seeking only to find ways to continue to be, will affect how we as policymakers balance the objectives, how we determine what or if we fund, and more and more we will be called into impact assessment. Ultimately cultural policy is about ensuring that everyone feels alright and believe me, it is not just a feel-good construct, it is as related to having and possessing as it is to being, because in a way to be is to have. As Bob Marley said, "Let's get together and feel alright."

*The lion will always seem the loser while the hunter alone tells the story.* (Traditional)

(Sydney Bartley)



# The Arts, New Technologies and Innovation

**Chair: Ernest Edmonds, Professor of Computation and Creative Media, University of Technology Sydney, Australia**

**Workshop presentations:**

**Tapio Mäkelä, Program Chair, m-cult, Centre for New Media Culture, Finland**

**Bronac Ferran, Director of Interdisciplinary Arts, Arts Council England**

**Rapporteur: Gunalan Nadarajan, Dean of Research and Creative Industries, LASALLE-SIA College of the Arts, Singapore**

**Ernest Edmonds** presented a number of case studies to provide a flavour of current work that combines art and technology. He prompted workshop participants to consider ambiguities in the meaning of 'new' in the term 'new media'. (Tapio Mäkelä pointed out later in the workshop that 'new' media now has a 30 or 40 year history). Professor Edmonds also invited participants to consider the Summit theme of 'creating connections'. Connections, connectivity and the relationships between people, spaces and organisations across nations are, he said, central to new media art. He laid down a challenge to those gathered: as an interconnected collection of organisations, how do we deal with and relate to the interconnectedness of art and artistic practice?

Presentations and the ensuing discussion proceeded along three main themes.

First, the workshop recognised three characteristics of new media art that pose problems to funders:

1. New media arts are interdisciplinary and multidisciplinary in nature. How do we fund something that sits between two or three different discipline areas or two or three different funding categories?
2. New media arts change over time as technologies change. Change challenges fixed funding categories. How do we develop ways to keep funding categories current with developments?
3. New media art practice is often undertaken via networks that transcend national borders: it is 'translocal.' Speakers suggested that the translocal 'ideal' is the working toward commonalities (such as common goals and methods) while still recognising the cultural, social and economic specificities of participants from different localities.

Participants suggested that, as a first step, funders need to recognise that new media art has these three properties. They then need to adopt 'open and dynamic' definitions and frameworks for new media art, and should design fluid funding structures that embrace change, rather than adopting categories and structures that require continual redefinition.

It was observed that the interdisciplinary and multidisciplinary characteristics of new media art also represent an opportunity to create connections and develop partnerships with, for example, the education sector and with industry.

Second, the workshop tackled the close relationship between new media art and research. New media art is strongly research focussed in that it is often trialling new ideas, new syntheses and new processes (often called 'blue sky' research). However, this means that the outcomes of new media projects are often uncertain and this needs to be recognised in funding programs. Examples were presented of programs used to support 'seedbed' and 'demonstrator' projects that support work before the nature of the work itself is clear.

The research component of new media art also means that links with academic institutions are strong and should be exploited.

Third, the workshop explored interconnections between the arts and the creative or copyright industries. While it is widely recognised that the relationship has positive economic value, reservations were voiced that the relationship may not always be in the best interests of artists and arts organisations. That said, it was thought that positioning the arts within the larger creative /copyright industries helps raise awareness within government and industry of the relevance of the arts.

*When people say the [new media] field is very networked, this also often includes the presumption that networks are sustained by themselves. That is not true. Networks are very material in that they rest in the hard work and labour of individuals and organisations.*

(Tapio Mäkelä)

# Alternatives to Grant Making

**Chair: Ben Strout, Executive Director, Arts Development, Australia Council for the Arts**

**Rapporteur: Diane Dodd, RECAP and CIRCLE Co-ordinator, Boekman Foundation, Spain**



With the help of some simple arithmetic, **Ben Strout** illustrated the shortfall between grant maker resources and grant applicant demands to demonstrate the need for alternatives to grant making. Based on Australian data, Mr Strout calculated that the Australia Council would need an

increase in funding of \$A400million (or 5,000 percent of its current support for individual artists) if it were, by direct grants alone, to raise the incomes of just half of Australia's practising artists above the poverty line. Mr Strout went on to outline three Australian initiatives that were successful alternatives to making grants, and posed some practical and philosophical questions that stimulated a lively discussion.

**Diane Dodd's** report on the workshop notes that 'the session enjoyed a huge amount of input as participants brainstormed and fed the session with old, new and innovative ideas, as well as good practice scenarios that we could all learn from'. Alternatives to grant making discussed at the workshop include:

- initiatives that generate additional funds: participants discussed practical ways to 'use money to generate more money'
- key partnerships: with business, with other governmental sectors, with individual sponsors of the arts, with city planners and property owners, and with networks of artists
- providing information resources to artists such as guides, reports, recommendation lists, protocols, manuals and frameworks
- facilitating incentives to artists: tax relief; rent incentives; copyright and intellectual property rights; emergency relief funds
- improving the image of culture through education and advocacy
- sharing information and experiences through meetings (such as World Summits)
- compiling examples of good practice and evaluations of policies and programs.

The interest that this session generated carried through to the plenary session in the afternoon, where discussion focussed on the complexities of the connection between arts funding agencies and artists. Discussions noted the gap that often exists between an arts agency's positive intentions and the unintended negative outcomes of their policies and programs.

*Don't get me wrong – I would take the \$400 million. But I'm not sure whether I would spend it [on] direct grants. I'm sure we can cite a number of "great grants we've given", but we also all know that we need bright initiatives that bridge the gaps that... direct grant systems will always create.* (Ben Strout)

On the evening of 24 November, delegates attended a gala dinner at the Asian Civilisations Museum. After an address by Dr Lee Boon Yang, Singapore's Minister for Information, Communications and the Arts (left), delegates enjoyed a performance by the Singapore Chinese Orchestra Percussion Ensemble (right) and a tour of the Museum.



# Art, Culture and Development

**Keynote address: Marian Pastor Roces, Independent Curator and Critic, President Tao Inc, Philippines**  
**Chair: Jun'etsu Komatsu, Managing Director Asia Centre, Japan Foundation**



## Marian Pastor Roces

approached the questions on the connections between art, culture and development by investigating 'gaps'. She posed ten gaps that, she said, are central to understanding both the intersection between art, culture and development, and the

discourse that surrounds the intersection. In her address she explored five of these gaps between:

- 'development work' and 'cultural work'
- culture and art institutions
- cultural theory and the praxis of cultural institutions
- multi-culturalism and cross-cultural understanding
- art and cultural expression.

By their very emptiness, these gaps invite us to fill them. 'It is up to arts and culture supporters,' said Ms Pastor Roces, 'whether to fill the gaps benignly, or with drivel and mal intención'.

Ms Pastor Roces argued for a fundamental reappraisal of the use of the word 'development': 'In my view, we can do much better than use the word 'development'. The word presumes to say that there are people who are inferior,

who are wanting in certain desirable qualities, and are therefore in need of mentoring. Who mentors – who sets the terms for what qualities are desirable in human beings – is a function of power that presumes to design the world. I submit that the word development, used in the sense that there are peoples on earth who must be developed into an ideal productive unit, is a vulgar and contemptuous word. I say so with anger and the deepest sorrow. There must be no room for any paradigmatic frame that renders certain people and communities to be inferior and under-developed.'

If the gap between culture and development is bridged 'instrumentally', by offering up culture for its benefits to development, the results can be culturally disastrous: 'The gap between development work and cultural work...is a gap to be recognised and critiqued, particularly as a space in which the two poles of work shade into each other; and end up producing hundreds of thousands of slippers, coin purses, wall hangings and other what-nots – all exhibiting residual skills from archaic traditions, all worth ten cents in K-Mart.'

*Instead of asking how art can or might intersect the discourse between development and culture, it may be the wiser question to ask: can art interrupt or interrogate or perhaps invalidate this discourse? Perhaps art might fill this gap with punctuation and question marks?* (Marian Pastor Roces)

## Culture and Development: The Place of the Arts

### Panellists:

**Ong Keng Sen, Artistic Director, TheatreWorks, Singapore**

**Faustina Rehuher-Marugg, Director, Belau National Museum, Palau**

**Iman Al-Hindawi, Executive Director, Middle East Center for Culture and Development (MECCAD), Jordan**

**María Paulina Soto Labbé, Coordinadora Unidad de Estudios y Análisis División de Cultura, Ministerio de Educación de Chile**

**Chair: Doreen Nteta, Deputy Chair, Interim Board of IFACCA, South Africa**

**Ong Keng Sen** provided examples of projects that TheatreWorks has used to help people remember crucial elements of humanity and history. His presentation echoed sentiments made by Sydney Bartley in the first panel session about the spiritual and deeply personal connections between individual, society and history that are part of artistic and cultural practice. Mr Ong posed the question: should we view development from a governmental perspective, i.e. what development objectives governments can achieve through culture, or from a people's perspective, i.e. people exploring histories through artistic and cultural expression? He gave examples of arts projects that explored continuity between histories and contemporary lives, including a storytelling project from Cambodia and a youth project in Laos. The projects illustrated the benefits of viewing development as a trajectory, and the essential importance of cultural 'localness' in achieving continuity along the development trajectory.

**Faustina Rehuher-Marugg** suggested that development is 'about how people can be sustained by their artistic endeavour' and described a number of projects and issues that are important in achieving this sustainability in the Palauan context:

- the new Belau National Museum, which will be an important venue and focal point for supporting artistic creativity
- local and regional festivals, which boost artistic production and increase awareness of the arts in economic development (Palau is hosting the 9th Pacific Arts Festival in July 2004)
- copyright legislation – Palau had just reached an important milestone by passing a new copyright bill
- providing guidance to ensure that business and corporations can support the arts without 'taking advantage' of artists.

Ms Rehuher-Marugg closed with an evocative metaphor for development. She described the metaphorical waves that come into Palau from outside the Pacific. Development requires Belauians to 'surf' these waves and sail together.



**María Paulina Soto Labbé**

emphasised the importance of exploring meanings behind the words art, culture, cultural citizenship and development. Even though these are esoteric and complicated concepts, she said, they nevertheless impact on the daily work of arts and culture funders.

She began by suggesting that current difficulties in conceptually linking art with development are due to an inheritance of a 19th century elitist notion of art that views the arts as a privilege. This notion of art has been particularly difficult to relate to poorer and developing nations. Ms Soto argued for a fuller conceptual understanding which recognises that:

- Culture is expressed in critical creations that affect our lifestyle and that derive from the likes and dislikes that art expresses in our society.
- Culture is also inheritances and memories that provide collective meaning expressed in traditional forms.

Ms Soto then presented three main premises for exploring the complex relationships between art, culture and development in the context of globalisation:

1. Culture cannot be seen as elitist.
2. Development cannot be viewed solely as a material or economic goal.
3. Art is the most dynamic component of culture, but culture does not end with art.

She added that culture should also be recognised as having both symbolic and material manifestations. To illustrate this she described how Chile, which is made up of 13 geographical regions, 'invented' a 14th imaginary region for Chilean citizens living abroad whose relationship with Chile is more symbolic, but no less important. Cultural symbolism means that cultural citizenship, or the active and critical engagement of people in their own cultures, is as much about people being 'citizens to the souls' as it is about political participation.

Ms Soto noted that our current knowledge of material economic processes is strong, while our knowledge of cultural and symbolic processes is weak. She emphasised the importance of expanding our knowledge of cultural process. She suggested that we need to learn how to understand better the links between artistic creation, reproduction and conservation. We also need to somehow assimilate and advocate the idea that culture transcends economic boundaries, that culture has crucial symbolic aspects and reaches 'collective senses'.

Nevertheless, Ms Soto pointed to economic research that shows that Chile's cultural sector is growing faster than other sectors of the economy. While this research suggests that cultural and symbolic industries will be a more important part of future economies, she reiterated the need to understand that 'culture can bring development through the creation of both symbolic and material richness'.

*Cultural citizenship: All members of a community can and must choose to be more than mere consumers of art and culture. They should be leading actors with an opinion, who participate, create and enjoy culture: from cultural consumer to cultural citizen.* (Paulina Soto)



**Iman Al-Hindawi** (left) discussed the development issue from the view of the connection between art and commerce. She noted that a gap currently exists between arts and culture organisations and economic development organisations: 'Many arts organisations lack

business development programs and skills to enter the market and the nature of their work does not produce profitable results. Conversely, economic developers are geared towards investing in economically profitable projects.'

Ms Hindawi suggested that arts projects bring specific benefits that other economic development projects cannot: 'Art projects have had a positive effect on community development by revitalising villages, rural areas, small towns and cities that have not benefitted from large-scale economic development models.'

She painted an holistic view of commercial markets as providing a broad range of opportunities for the arts - not just financial returns, but also skills development, networking, marketing and quality appraisal. She reminded delegates that 'The Market' is a human and social institution as well as a space for financial transactions. Ms Hindawi described how Jordan's MECCAD is revisiting and updating the Arabic concept of the arts marketplace as a way of promoting both cultural and economic development.

Ms Hindawi finished by outlining the particular difficulties faced by Arab artists on the world stage.

*In the Arab World, the concept of a cultural market is not that new. For example, the notion of Souk Ukaz, a cultural marketplace that predates Islam, offered opportunities for artists and poets to compete against each other in public.* (Iman Al-Hindawi)

# Making the Case for the Arts

**Chair: Ann Bridgwood, Director of Research, Arts Council England**

**Rapporteur: Christopher Madden, Research Analyst, IFACCA**

In **Ann Bridgwood's** introductory presentation, participants were reminded of how complex advocacy is: advocacy has multiple aims, multiple audiences, multiple messages, and an often uneasy interrelationship with the 'hard' evidence of research, statistics and case studies. Ann Bridgwood's message and a major theme of the workshop was that advocacy is inescapably imbued in the daily work of an arts agency, whether we like it or not, and that advocacy is an unending obligation for arts agencies.

The workshop discussion covered a variety of topics, with a focus more on good strategies and tactics than on advocacy arguments themselves. A number of practical strategies were discussed, including:

- embedding the advocacy message as deeply as possible within the community – enlist as many people in advocacy by giving them an understanding of, and a passion for, the benefits of the arts
- ensuring opportunities for direct experience – the best way to 'sell' the arts is to get your advocacy audience to experience the arts 'first hand'

- tailoring advocacy arguments to suit certain audiences, but ensuring that arguments are consistent with an overall advocacy vision or framework, so that arguments do not contradict each other, but resonate with a universal view of the benefits of the arts
- using the appropriate language for your advocacy audience
- capitalising on the advocacy opportunities provided by all programs (an example was given of an awards ceremony that rewards positive arts support programs, but that also has 'spin-off' benefits for advocacy)
- viewing advocacy with government officials as an investment in relationship-building: invest in deepening these relationships, and target individuals who will reap maximum returns to this investment.

*In one sense, everything we do is advocacy... It is important to recognise that advocacy happens in lots of different ways, and takes place both formally and informally, consciously and unconsciously.*

(Ann Bridgwood)

## New Sources of Arts Support

**Chair: Keith Kelly, Director of Public Affairs, Research and Communication, Canada Council for the Arts**

**Rapporteur: Retha-Louise Hofmeyr (below), Director of Arts, Ministry of Basic Education, Sports and Culture, Namibia**

**Keith Kelly** provided a background to discussions about finding alternative sources of arts support by giving a number of examples of initiatives from Canada, including:

- re-deployment of existing resources, marketing and audience development strategies
- programming for senior citizens
- extended value lottery tickets, which can be used for admission to theatres and cinemas once the lottery has been drawn
- bonus schemes for building, renovation and provision of low cost accommodation for artists
- selling of archive photos in calendar format
- selling of broadcasting licenses for award ceremonies
- endowments raised on provincial and federal level that are matched by government
- rental of parking spaces by theatres
- Canada's Art Bank ([www.artbank.ca/artbank](http://www.artbank.ca/artbank)).

Discussions at the workshop then focussed on a number of sources for arts support besides government funding:

- development of online communications for sharing information resources, e.g. [fuel4arts](http://www.fuel4arts.com.au) ([www.fuel4arts.com.au](http://www.fuel4arts.com.au))
- allocation for the arts from government lottery and gambling revenues
- tax incentives

- artist housing schemes and rental subsidies according to specified criteria
- recognition of the potential of intellectual property ownership and creative output as a source of income, i.e. licensing for use
- art banks, loaning of artworks to organisations for display, using surplus to invest in the stock of artworks. Artists receive income from the original purchase and benefit from commissions and sales generated from exposure
- partnerships and tripartite relationships
- encouragement of volunteering
- banking initiatives and incentives, such as credit cards that provide benefit to the arts.



# New Connections to Support the Arts

**Keynote address:** [Margaret Wyszomirski](#), Director, Arts Policy & Administration Programme, Ohio State University, USA  
**Chair:** [Nguyen Van Tinh](#), Deputy Director General, International Cooperation Department, Ministry of Culture and Information, Viet Nam



**Margaret Wyszomirski** began by describing her 'Global Policy Positioning System' (GPPS), the cultural policy parallel to the Global Positioning System. The GPPS positions a country's cultural policy according to nine dimensions, or 'fulcrums':

1. art/culture
2. subsidised/commercial
3. public/private funding
4. professional/non-professional
5. creation/preservation
6. private value/public value
7. transversality/intrinsic focus
8. conceptualisation/implementation
9. grant making/other activities and roles.

Delegates were invited to use the GPPS to measure where their own cultural policy is positioned, then consider how changes in just one measure would shift the policy's position, and how that change would interplay with the other dimensions to cause an even greater shift. 'As each... dimension is re-balanced, its effects ripple through the entire equation of our policy positioning coordinates. Hence, as these fulcrum points change, policy strategy must also change and adapt. The extent of change seems to demand more than a simple incremental adjustment.'

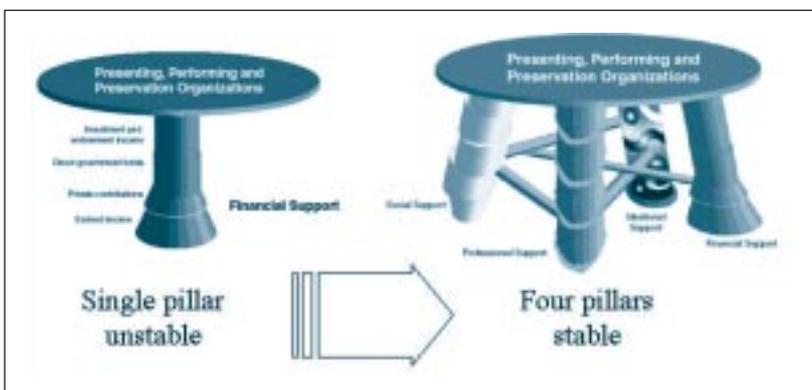
Looking at the past, Professor Wyszomirski suggested that arts support has been strongly focussed on finance as the main pillar of arts support. But just as a café table with one supporting column is inherently unstable, so a cultural policy built on one supporting pillar is unstable. Professor Wyszomirski discussed three additional pillars of support that can be used to stabilise cultural policy: social support, professional support and ideational support. A four-pillar cultural policy is stable, just as a four-legged café table is stable (see figure below).

Turning to the future, Professor Wyszomirski argued that cultural policymakers face an 'historic moment—a possible turning point, when we can move cultural policy from one level on the public agenda to another, when we face new challenges and opportunities that require new policy strategies'. She then outlined some of the factors that will influence how cultural policy moves into this new realm, including choice of issues, policy scope, and the current coordinates of a cultural policy in the GPPS system.

Professor Wyszomirski identified and discussed the implications of three major emergent cultural policy paradigms:

- industrial clusters paradigm, which focusses policy on the 'economy' of the creative sector (e.g. creative industries and creative industrial clusters)
- societal sector paradigm, which focusses policy on the 'ecology' of the creative sector - not only cultural industrial clusters, but also support systems including funders, suppliers of equipment and materials, managers, trade associations, various brokers and intermediaries, educational and training systems, and industrial clusters in which the arts are applied (eg. advertising, arts therapy, and interactive leisure software)
- transversal policy partnerships paradigm, in which cultural policy is focussed on linking to other arenas of public interest (foreign affairs, tourism, development, etc.).

*If the policy past was about the cost of culture, then the future is, I think, going to be more concerned with the value of culture.* (Margaret Wyszomirski)



# Key Themes and Future Strategies

## Panellists:

**Alvin Tan**, Artistic Director, *The Necessary Stage*, Singapore

**Doreen Nteta**, Deputy Chair, Interim Board of IFACCA, South Africa

**Mario Espinosa Ricalde**, Secretario Ejecutivo, Fondo Nacional para la Cultura y las Artes, México

**Sarah Gardner**, Executive Director, IFACCA

**Lidia Varbanova**, Former Director, Arts and Culture Network Programme, Open Society Institute, Hungary

Chair: **Patricia Quinn**, Director, Arts Council of Ireland

Before introducing the panellists, Patricia Quinn noted the absence of two colleagues: Shirley Thomson and Mark Schuster, and passed on the best wishes of Summit delegates to them both.



**Alvin Tan** initiated the session by reflecting on the Summit proceedings from the perspective of an arts practitioner. He provided a number of suggestions for future Summits, including:

- providing space in the program for special interest groups (e.g. interdisciplinary arts, education and the arts) to get together and network
- increasing artistic representation
- preparing for future World Summits by organising 'lead-up' regional meetings. These lead-up meetings would, he said, allow more people to communicate their respective problems or models before the Summit and Summits topics could be drawn from these lead-up discussions
- inviting more speakers from outside the arts and cultural policy arena, e.g. business people and scientists. This would be more achievable if lead-up meetings were held.



**Doreen Nteta** reflected on how she had benefited from the Summit from an African perspective:

1. Building networks – she valued meeting colleagues, visiting local artists and arts projects and sharing ideas, listening and comparing case studies. While the Summit was successful for bringing colleagues together, she thought that future Summits could promote even more interaction with local artists, arts projects and case studies.
2. Widening horizons – there were a number of important lessons from the Summit: understanding differences between developing and developed countries; finding definitions for some important words that are part of the arts policy lexicon and are often used glibly; the promotion of arts and culture is strategic as well as financial; Africa can bring freshness and newness to the arts which can stimulate the arts globally; we can and should interpret the arts in ways that our people understand. The arts are for and from the people and not outside of our people.
3. Learning about funding strategies – and reinforcing that arts support does not come only from governments.

Finally, Mrs Nteta reinforced the importance of IFACCA from an African perspective, but noted the difficulty that African delegates have in travelling to global meetings. She indicated support among African delegates to form an African chapter of IFACCA.



## **Mario Espinosa Ricalde**

outlined a number of benefits he had gained from attending the Summit. He found the Summit particularly valuable for meeting arts professionals from countries with which Mexico does not have ongoing relationships. He reinforced the notion proposed

by Margaret Wyszomirski about moving the paradigm from counting the cost of culture to counting the value of culture. This is, Mr Espinosa suggested, something that we need to build on internationally.

**Lidia Varbanova** considered the future for both cultural policy and subsequent World Summits, and shared her views about the nature of networks such as IFACCA. Based on discussions at the Summit, she made a number of recommendations for the future, including: improving the links between the state and the 'third sector'; promoting training schemes in cultural policy and management; supporting the development of handbooks on cultural policy.

Ms Varbanova listed a number of topics that could be part of future gatherings, including: amateur art forms, crafts, and traditional knowledge systems; arts therapy and other interdisciplinary subjects; ethics and professionalism in culture; exploring new venues and alternative spaces for cultural development; leadership (development of the leadership skills and knowledge in the 21st century); international regulations and legislation.

Finally, she outlined her views about the natural life cycles of networks, noting that IFACCA is still a 'baby-network', and recommending that IFACCA look to further refining its long-term goals, projecting its life-cycle, and looking at its role with respect to members and other networks.



**Sarah Gardner** restated IFACCA's vision: 'to be a dynamic network, sharing knowledge and creating understanding to enrich a world of artistic and cultural diversity'. She suggested that the vision is as valid now as it was when IFACCA was formed three years ago.

Ms Gardner was pleased to note that the Summit topics had resonated with delegates, providing an engaging platform for debate and allowing a diversity of opinions to be voiced. She observed that the overall theme of creating connections had surfaced repeatedly throughout the Summit: connections between arts councils and business (Mr Ho); with legislators (Dr Katz); with the community (Ms Ellis); and with artists (Mr Martin). She reinforced Ms Pastor Roces' call for creating a space for art that does not yet exist.

Ms Gardner invited delegates to continue to suggest issues in which IFACCA might be of practical value. She added to Ms Varbanova's 'baby' analogy: 'IFACCA is three years old. We are still just finding our feet, just learning how to sustain ourselves without someone else having to feed us, just starting to communicate, to be heard and to be making a presence for ourselves in the world. In the next two years of our life we are going to start to explore, become more involved in the world, put ideas together and start making things. But we are still only a child. We must listen to our parents (our members) while we make new friends in the form of new partnerships and new members.'

Ms Gardner outlined some of the main issues for the IFACCA secretariat:

- Continued development of 'mini-summits'. She said that a number of speakers had highlighted the need to hold smaller meetings and that the secretariat had already begun negotiations for three mini-summits.
- Ideas for future World Summits – many ideas had been put forward for the format and topics of the next World Summit, especially a greater involvement of artists.
- The need to provide resources to help new and emerging agencies. Ms Gardner outlined plans for IFACCA's development of a 'tool-kit' for arts supporters based on best practices from around the world, she also invited more expressions of interest for IFACCA's FLEx program of personnel exchanges.

Finally, Ms Gardner elaborated on Tina Marugg's metaphor: 'As you sail into the future, remember that in sailing you cannot always get to your destination by travelling in a straight line. You must feel the wind. You must watch the tides. And above all you must surf on the wave and not let it wash over you.'



**Patricia Quinn** closed the session with some observations of her own. She reinforced the message from the presentations from Mr Ho and Mr Tan that arts supporters need always to recognise the wider perspectives of the public and artists. Ignoring these perspectives leads to

failure. She reflected on the great diversity of approaches evident in the Summit presentations. She reiterated Mr Martin's advice that we do not need to unify our discourse, but should rather listen more carefully to one another, and seek to understand each other better. Noting language problems in unifying the global arts policy discourse, Ms Quinn suggested that the Summit had provided the opportunity to reflect on common words and phrases and reduce some of the ambiguities in the language we use.

Ms Quinn applauded the Summit sessions for focussing on practical solutions and practical ways forward. She noted that the Summit had identified the need to connect across national borders as well as connect more effectively within our own countries.

*I see the role of IFACCA as a 'spice' in a meal, because for me designing and implementing cultural policy is like good cooking: you should have a recipe, lots of experience, sufficient resources available, lots of love for those for whom you cook, constant tasting during the whole process, and above all a very good spice to bring together all these ingredients.* (Lidia Varbanova)



# Final Remarks



Susan Loh, Lee Suan Hiang, NAC, Singapore; Sarah Gardner, IFACCA; Liu Thai Ker, NAC; Risto Ruohonen, Patricia Quinn, IFACCA.

Mr Lee and Ms Gardner thanked staff of the National Arts Council of Singapore and IFACCA for their work in organising the Summit. They thanked the Summit organisers, sponsors, hotel staff and others credited in the acknowledgments.

In closing the Summit, Mr Lee remarked: 'The NAC is delighted and honoured to have had the opportunity to host the Second World Summit on the Arts and Culture. It has been a wonderful experience for us. We have all gained a lot. We have all learned a lot. I was particularly impressed with the openness and willingness of all participants in sharing, coming together, learning together, and wanting to help each other. We spoke about how we are drowning in information but need to ensure that we do not starve for knowledge. This has been an excellent platform for all of us to have turned information into knowledge and have enriched ourselves in the process.'

## Closing Poem

Closing poem written by **Jonathan Katz** on the occasion of the **Second World Summit, Singapore, 2003**  
To those who assembled, to our generous hosts and especially to **Shirley Thomson** and **Sarah Gardner** who imagined it.

### Singapore

Half my visible world is a small part of the high rise office building  
framed in my hotel room's window. The random pattern of lighted offices  
seems a crossword puzzle waiting for the words,  
and, parallel to that, the other half, through gauzy curtains glows  
a ghost world:  
restaurant lights along the snaking river,  
fluorescent, endless shopping malls and food courts being scoured  
clean,  
street lamps, here a taxi, there a distant truck,  
diffused on the scrim of my tasteful window treatment.

All you stark, unblinking, turned-on pixels,  
and you half-hidden, glimmering lotuses of light,  
be within this cryptic world my votive candles.  
Let the single shining hope that those who help each other will prevail  
be reflected in the view from all our island windows;  
pull the sun up on a future where our work has made a difference;  
and let imagination be the lustre on the pearls of our intent.

**Jonathan Katz**, 26 November 2003

The Summit concluded with a performance by the  
Sri Warisan Som Said Performing Arts Group.



# Acknowledgements

---

IFACCA and the National Arts Council, Singapore would like to extend thanks to the following artists, contributors and organisers for helping make the Second World Summit on the Arts and Culture a great success.

## Cultural Events

---

Arts House at The Old Parliament  
Asian Civilisations Museum  
Esplanade – Theatres on the Bay  
Singapore Chinese Orchestra Percussion Ensemble  
Sri Warisan Som Said Performing Arts Ltd

## Contributors

---

The Rockefeller Foundation  
The Commonwealth Foundation  
Asia-Europe Foundation  
Singapore Exhibition and Convention Bureau  
Canadian Heritage/Patrimoine canadien  
British Council  
Boekman Foundation  
Conrad Centennial Singapore  
CornerStone  
Christie Digital Systems, USA Inc.  
Copyplus Enterprise

## Summit Organisers

---

Meeting Planners International Pty Ltd

# Summit Website: A Continuing Resource

---

Visit [www.ifacca.org](http://www.ifacca.org) to locate the summit website where you can download copies of speeches and presentations, obtain abstracts and bibliographies for session topics and link to past and future Summits. Information on future summits will be at [www.artsummit.org](http://www.artsummit.org)



# Appendix: Speakers & Participants

NAME	ORGANISATION	COUNTRY
Michael Nation	Arts Victoria	Australia
Penelope Hutchinson	Arts Victoria	Australia
Ben Strout	Australia Council for the Arts	Australia
Jennifer Bott	Australia Council for the Arts	Australia
Liz Penhallurick	Dept of Communications, IT and the Arts	Australia
Paul McInnes	Dept of Communications, IT and the Arts	Australia
Tess Dryza	Fuel4arts.com/Ripe one	Australia
Sarah Gardner	IFACCA	Australia
Louise Godley	IFACCA	Australia
Christopher Madden	IFACCA	Australia
Christine Sammers	NSW Ministry for the Arts	Australia
Ernest Edmonds	University of Technology Sydney	Australia
Jahangir Salimkhanov	Open Society Institute AF	Azerbaijan
Mudabbir Hussain Chowdhury	Ministry of Cultural Affairs	Bangladesh
Phorano Gaogakwe	Department of Culture & Youth	Botswana
Stanislava Stancheva	National Culture Fund	Bulgaria
Hang Soth	Ministry of Culture and Fine Arts	Cambodia
Chuch Phoeurn	Ministry of Culture and Fine Arts	Cambodia
Keith Kelly	Canada Council for the Arts	Canada
Lidia Varbanova	Open Society Institute (former)	Canada
Joyce Zemans	York University	Canada
Maria Paulina Soto Labbé	Ministerio de Educación Chile	Chile
Huang Aiping	China Federation of Literary and Art Circles	China
Xu Feng	China Federation of Literary and Arts Circles	China
Zhu Qi	Ministry of Culture of China	China
Josephine Wai	Hong Kong Arts Development Council	China, Hong Kong
Celina Chin Man Wah	Hong Kong Chinese Orchestra Limited	China, Hong Kong
Marie Imelda MacLeod	Cultural Institute of the Macao SAR	China, Macao
Heidi Ho	Cultural Institute of the Macao SAR	China, Macao
Maria Paula Matiz	Ministry of Culture	Colombia
Carlos Mas Zabala	Ministerio de Cultura de Cuba	Cuba
Vibeke Skov Larsen	Culture Dept., County of Copenhagen	Denmark
Ann Bridgwood	Arts Council England	England
Bronac Ferran	Arts Council England	England
Olu Alake	Arts Council England	England
Diane Fisher-Naylor	Arts Council England	England
Andrew Dixon	Arts Council England, North East	England
Rod Fisher	International Intelligence on Culture	England
Adam Jeanes	Visiting Arts	England
Ann Jones	Visiting Arts	England
Phyllida Shaw		England
Niqa Radiniceva Nakalevu	Fiji Arts Council	Fiji Islands
Jarmo Malkavaara	Arts Council of Finland	Finland
Marja-Leena Pétas	Arts Council of Finland	Finland
Tapio Mäkelä	M-Cult Centre For New Media Culture	Finland
Risto Ruohonen	Ministry of Education	Finland
Stéphane Martin	Musée du quai Branly	France
Anna Dalamanga	Ministry of Foreign Affairs	Greece
Ary Sutedja	Jakart International Arts Cultural & Educational Festival	Indonesia
Patricia Quinn	Arts Council of Ireland	Ireland
Sydney Bartley	Ministry of Education, Youth and Culture	Jamaica
Jun'etsu Komatsu	The Japan Foundation	Japan
Iman Al-Hindawi	Middle East Center for Culture and Development	Jordan
Quresh H Ahmed	Bomas of Kenya Limited	Kenya
Lorna Tee Pai Shir	Five Arts Centre (Malaysia)	Malaysia
Salehuddin Md. Salleh	Ministry of Culture, Arts & Tourism	Malaysia
Mario Espinosa Ricalde	Mexico: Gateway to the Americas	Mexico

<b>NAME</b>	<b>ORGANISATION</b>	<b>COUNTRY</b>
Andres Roemer	National Council for the Arts and Culture, Mexico	Mexico
Jamyan Dolgorsuren	Arts & Culture Research Institute of Mongolia	Mongolia
Tserenpil Ariunaa	Arts Council of Mongolia	Mongolia
Retha Louise Hofmeyr	Ministry of Basic Education and Culture	Namibia
Bram Buijze	Raad Voor Cultuur (Council for Culture)	Netherlands
Ton Brandenburg	Raad Voor Cultuur (Council for Culture)	Netherlands
Peter Biggs	Creative New Zealand	New Zealand
Elizabeth Kerr	Creative New Zealand	New Zealand
Elizabeth Ellis	Creative New Zealand	New Zealand
Ole Jacob Bull	Norwegian Council for Cultural Affairs	Norway
Guri Skjeldal	Norwegian Council for Cultural Affairs	Norway
Faustina Rehuher-Marugg	Belau National Museum	Palau
Pius Wasi	Papua New Guinea Arts Council	Papua New Guinea
Adelina Suemith	National Commission For Culture and The Arts	Philippines
Marian Pastor Roces	TAO Inc	Philippines
Caroline Docherty	Scottish Arts Council	Scotland
Patrick Nanty	Ministry of Sports and Culture	Seychelles
Ho Kwon Ping	Banyan Tree Group	Singapore
Gunalan Nadarajan	LASALLE-SIA College of the Arts	Singapore
Alvin Tan	The Necessary Stage	Singapore
Ong Keng Sen	TheatreWorks	Singapore
Goodwin Mnisi	Department of Arts and Culture	South Africa
Itumeleng Letsebe	Department of Arts and Culture	South Africa
Peggy Calata	National Arts Council	South Africa
Doreen Nteta	National Arts Council	South Africa
Diane Dodd	Boekman Foundation	Spain
Annamari Laaksonen	Interarts Foundation/Fundacio Interarts	Spain
HRH Prince Lonkhokhela Dlamini	Swaziland National Council of Arts and Culture	Swaziland
Maphanga Desmond Lee	Swaziland National Council of Arts and Culture	Swaziland
Rose Sayore	Tanzania Culture Trust Fund	Tanzania
Apinam Poshyananda	Office Of The Contemporary Arts & Culture	Thailand
Jonathan Katz	National Assembly of State Arts Agencies	United States of America
Margaret Wyszomirski	Ohio State University	United States of America
Julie Henahan	Ohio Arts Council	United States of America
Jami Goldstein	Ohio Arts Council	United States of America
Nguyen Van Tinh	Ministry of Culture and Information	Vietnam
Tim Doling	Visiting Arts	Vietnam
Geraint Talfan-Davies	Arts Council of Wales	Wales
Chris Ricketts	Arts Council of Wales	Wales
Titus Chipangura	National Arts Council of Zimbabwe	Zimbabwe

#### **SINGAPOREAN AND REGIONAL PARTICIPANTS**

<b>NAME</b>	<b>DESIGNATION</b>	<b>ORGANISATION</b>
Chulamane Chartsuwan	Director Cultural Exchange	Asia Europe Foundation
Marie Le Sourd	Project Manager	Asia Europe Foundation
Vernetta Belarmino		Asia Europe Foundation
Ham Seung-Hoon		Asia Europe Foundation
Charlene Lim	Cultural Relations Manager	Australian High Commission
James Seow	Arts Manager	Central Singapore Community Development Council
Aragon Moscoso Ricardo	Ambassador of Panama	Cultural Institute of Panama

NAME	DESIGNATION	ORGANISATION
Lin Mun-Lee	Chairman	Culture and Arts Foundation
Cho Leung Gee Becky	Director Resource Development	Culture and Arts Foundation
Liu Shu	Research and Development	Culture and Arts Foundation
Stephanie Courtney	Graduate Student	Goucher College, USA
Seow Sher Yen		Icecube
Andrew John Mead	Deputy Manager (Architecture)	Land Transport Authority
Sushma Goh	Manager (Architecture)	Land Transport Authority
Jaelle Ang	Director	Little Art Bug Workshop
A R Madeei	Assistant Director (Publications & Arts)	Media Development Authority
Tubi Norsabariah	Assistant Manager (Arts Licensing)	Media Development Authority
Soo Siew Lee	Asst VP, Kids & Arts Central Programming	MediaCorp TV12 Singapore Pte Ltd
Clifford Chua Kok Yong	Curriculum Planning Officer, Art & Crafts	Ministry of Education
Joanne Yeo-Tan	Curriculum Planning Officer, Music	Ministry of Education
Ida Slow	Corporate Planning Officer	Ministry of Information, Communication and the Arts (MITA)
Chew Kim Liong	Director, School of Visual Arts	Nanyang Academy of Fine Arts
Christie Lee	Arts Administrator (Arts Business Development)	National Arts Council
Jo-anne Lee	Assistant Director (Grants)	National Arts Council
Nigel Sim	Assistant Director (Strategic Development)	National Arts Council
Evelyn Lim	Assistant Director (Talent Development)	National Arts Council
Glenda Heng	Corporate Services Executive	National Arts Council
Elaine Ng	Deputy Director (Arts Capability Development)	National Arts Council
Pearl Samuel	Deputy Director (Audience Development)	National Arts Council
Russell Lim	Deputy Director (Facilities Development)	National Arts Council
Cheong Wai Cheng	Senior Arts Administrator (Festival)	National Arts Council
Koh Wee Giap	Theatre Manager (Kallang Theatre)	National Arts Council
Joyce Fan	Assistant Manager	National Heritage Board
Lee Gim Lay	Assistant Manager	National Heritage Board
Lim Seok Peng	Chief Executive Officer	National Heritage Board
Cheryl-Ann Low	Curator	National Heritage Board
Bridget Tracy Tan	Curator	National Heritage Board
Chung May Khuen	Curator	National Heritage Board
Heidi Tan	Curator-in-charge	National Heritage Board
Tan Shin Min	Education Services Executive	National Heritage Board
Wendy Chan	Education Services Executive	National Heritage Board
Regine Aw	Manager	National Heritage Board
Suenne Megan Tan	Manager	National Heritage Board
Ng Eu Khim	Planning Executive	National Heritage Board
Teo Sek-Eng	Assistant Curator	National Heritage Board
Wong Wan Sin Melissa	Academic Staff, Centre for Culture & Communication	Republic Polytechnic
Ng Siew Eng	General Manager	Singapore Dance Theatre
Gaurav Kripalani	Artistic Director & Managing Director	Singapore Repertory Theatre
Charlotte Nors	Venue & Marketing Manager	Singapore Repertory Theatre
Pang Siu Yui	Senior Manager ( Artistic Affairs)	Singapore Symphony Orchestra
Wong Foon Tze	Manager	STB
Jeff Chen	Resident Director	The Necessary Stage
Phan Ming Yen	Director, Programming	The Old Parliament House Limited
Linda Kan	Chairman	The Philharmonic Choral Society
Wong Wai Yen, Audrey	Artistic Co-Director	The Substation Ltd
Tay Tong	Managing Director	Theatreworks (Singapore) Ltd
Annie Pek	Creative Producer	Zip Productions Services
Irene Sim	Graduate	